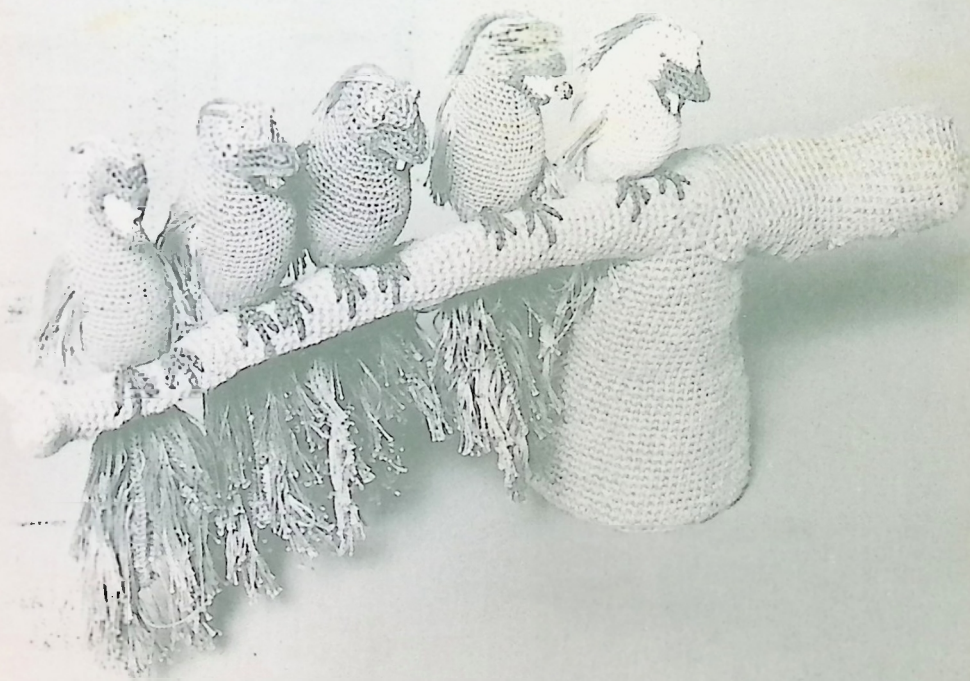


K S O R

# Guide

TO THE ARTS

JANUARY 1983



The Guide wishes to thank Annie Dempsey, Marie Baxter and Don Thomas for their art; Nancy Tripp, Chris Briscoe and Bob Eiffert for their photography; Karl Barron, Joe Kogel and Betty Huck for their articles, Janet Inada for her prose; and Graphic Resource of Medford for help in art direction and production supervision.



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K S O R

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# Guide

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TO THE ARTS  
JANUARY 1983

1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301

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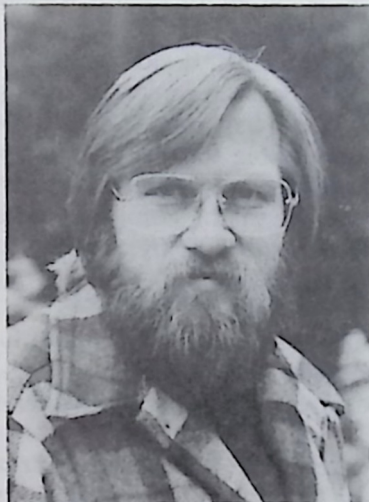
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Photography by Nancy Tripp



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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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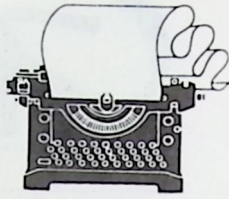
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## FROM THE DIRECTOR'S DESK



## Comings and Goings

This month we have both entrances and exits on which to report. Many of you will recall a familiar voice, that of Traci Matlby, who has been John Baxter's occasional replacement on **First Concert** when John was either ill or on assignment elsewhere. In the few appearances Traci has made on **First Concert** during the past year she has distinguished herself as a person with considerable announcing potential. (Devoted listeners may even recall her voice from earlier appearances on **Siskiyou Music Hall**.)

With that thought in mind we recently submitted an application on Traci's behalf to the Corporation for Public Broadcasting (CPB) for a Women's Training Grant. The purpose of that program is to provide special training for bright candidates, with potential to contribute to public broadcasting's future, to prepare them for careers in the field. In this case we proposed a special training program for Traci as both an announcer and a producer. In late November we received word that this grant had been funded and that Traci should begin an 18-month training program here at KSOR beginning in January.

Of course, Traci is no newcomer to KSOR. Besides her earlier appearances as an announcer she has been an important part of our activities for several years as a student during which she worked in our operations area responsible for the shipping of taped programs back and forth to assure their timely availability for broadcast. In fact radio seems to be in the family since her husband, David, was a producer here at KSOR (responsible for **Chatterbox** among other things) until he was graduated last June.

Beginning in January, Traci will enter a different phase of her assignment at KSOR. We think it's a nice opportunity for all concerned and wanted to congratulate Traci and welcome her to her new assignment!

Incidentally, the most audible result of these matters from listeners' standpoint will be some alteration in our announcers' schedules early in January. John Baxter will relinquish **First Concert** to Traci and will take over **Ante Meridian** on weekdays from Tom Olbrich. This will free Tom to return to production full-time (the assignment for which he was originally hired).

Under the departure heading we'd like to extend our thanks to many kindnesses, and best wishes for the future, to SOSC's retiring dean of administration, Don Lewis. Leaving his post at SOSC after many years distinguished service, Don has been particularly important to us here at KSOR. His office has overall



jurisdiction for legal matters, many aspects of personnel policy, construction activities, purchasing and accounting and other administrative matters here at SOSC. As you can easily imagine we have had more than routine activity in these areas in the course of developing KSOR in recent years. Don's commitment to the station's future, and his skillful handling of our "growing pains," has been of enormous importance. As a member of the KSOR Listeners Guild (one of the first I might add,) he has been supportive of the station in many ways.

As a devoted opera lover, Don always took special pleasure in the satisfactory conclusion of our contractual agreements with the Met and the other opera companies whose seasons we broadcast. When you are listening to those broadcasts in coming years, Don, I hope you'll take a special satisfaction in the knowledge that your efforts have helped to make it possible for listeners in nine counties to share them as well as the many other fine programs routinely available on KSOR.

All of us as KSOR wanted to say "thanks" to Don for all his help and extend our best wishes to him for the future.

**Ronald Kramer**

**Director of Broadcast Activities**

### A Special Invitation

The KSOR Listeners Guild has special provisions in its bylaws providing representation for translator communities when Guild membership in particular areas reaches sufficient levels.

Due to the resignation of Ernie Weinberg (who has ably represented Siskiyou County for nearly five years), and membership growth in other areas, vacancies have been declared for representatives to the Guild Executive Committee for the following areas; Siskiyou, Coos, Curry and Del Norte counties.

At the October meeting of the Guild's Board of Trustees it was determined that nominations for these vacancies would be solicited from the membership of the Guild. If you know of someone who has special knowledge of background in areas that would aid the Guild and KSOR, who would be a good representative from one of these areas to reflect their programming needs and comments, then we would encourage you to suggest such persons for this assignment. And if you have a personal interest it is entirely appropriate to nominate yourself. Naturally not everyone nominated can be appointed but the broader the range of nominations the more likely the Guild will be to have qualified and balanced representation.

Please send a letter to the KSOR Listeners Guild, c/o Ronald Kramer, 1250 Siskiyou Blvd., Ashland, OR 97520, providing a brief summary of the nominee's interests, background and special qualifications for such an assignment. The Guild would like to receive nominations by the end of January.

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# TOWN in Vitro

by Michael Cassady

Etna, my home town, in apocrypha

The town began flat, flat as papyrus,  
Fibrous rushes unstrung, tangled, dried flat,  
Held up betwixt eye and burning sun, a shield  
Startling light into droll domestic lumes.

The hand rolls the flat town  
Easily into a slender cylinder  
And holds it up to the heavens  
For a general look around.

The eye comes loose from its well  
Of darkness, and rolls to and fro  
In this tube-of-a-town, rolling always,  
End to end, with the slow roll of heaven.

Into a green bottle goes the telescope town.  
Into the crepuscular dank too the eye rolling.  
Into the green swept sea goes the bottle sealed,  
Flung from the hand bereft and flapping from the rock.

Sometime later the green bottle is found  
In a berm by a creek imperfectly shaded;  
The ready sound-recording tells how the seafloor  
Became the mountains thrown up there, and the green bottle  
Washed with rain buried under blackened grasses.

The red wax and cork are plucked away.  
The string lying in the neck of the bottle invites  
A slow pull, and a slow pull raises the entire town  
Magnificently to its full-sail brazbadazba. Oh!

Pay attention to detail: The fine weathering of  
The shopfronts and signs, the librarian in the window  
Stamping books with purple ink, the lines in the  
Faces of men sitting staring at the sidewalk.

Be prepared for the recondite: The wry angled gravestones,  
Fear of recurrent flood, blond boys passing in the slow  
Black car, open cracks in the flagpole, sore breasted women  
Lying behind thin curtains, the sepia light of pull-down shades.

# FIRST PLACE: Poem of the City Contest

by Karl Barron

Michael Cassady steps to the rostrum, etched in the bright lights of the Siskiyou Performing Arts Center stage in Yreka. His deceptive slimness is belied by the tightness of his sport coat over muscled shoulders. His face, capped by an unruly thatch of sandy hair, looks younger than his 36 years.

Cassady, of Etna, California, has just been introduced to the audience as the winner of the Siskiyou Arts Council's "Poem of the City" contest, in which three cash prizes were offered for the best poems about favorite Siskiyou County locales. Runners-up were Caroline McCarron of Weed, a teacher at College of the Siskiyous, and Pamela Piemme,

a resident of Yreka who works in her father's engineering and surveying office.

The occasion is the second of the series "The Poet Speaks," evening of words, wine and music. The first has been held in February of 1982.

Following Cassady's first readings, the guest poet of the evening, Lawson Inada (SOSC English Dept. and producer of "Talk Story" on KSOR) mesmerized the audience with some of his favorite poetry by others and much of his own.

Now, Mike begins to read. (You will find "Town In Vitro" and the winning poems of McCarron and Piemme elsewhere in this issue.) Although his voice is much higher



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*Karl Barron is an actor, director, and writer. He has authored almost 300 drama reviews in various newspapers and magazines. He is now drama reviewer for the Siskiyou Daily News in Yreka.*

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*Drawings by Marie Baxter*

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than the profundo of Dylan Thomas, he reads with the same driving acceleration that made the Welshman's readings so distinctive.

Cassady had discarded his cane when he stepped up to read. It is the result of a near-fatal incident while diving in the South China Sea. The poet, just before graduating in 1972 from UC Berkeley with a BA in philosophy, became intrigued with the idea of working as a helmet diver. He took a course, and soon found himself in far-away places, searching for oil, salvaging wrecks.

While on a job in Singapore, he developed an interest in film-making, bought a Super-8 camera and produced a film about the diving barge he was working on. This in turn led to a commercial film for a Singapore rug company, and Mike found himself launched into a second career. Back in this country, he took courses at Brooks Photography School in Santa Barbara to hone his filmic knowledge.

Film making took him to England, where he shot footage for oil rigs working in the North Sea, plus video sequences. In addition to movies, he is an excellent still photographer, turning out portraits with painstaking love and care.

But film making is a chancy financial venture, and a little less than two years ago, Mike found himself bound for Jakarta and another diving job. A mis-calculation, a whipping cable and the poet was in the hospital with a badly damaged leg.

He is now living temporarily in San Francisco to undergo therapy. It has progressed well enough that he daily walks up and down such dreadfully steep hills as Fillmore Street between Union and Pacific.

And he writes.

"Do you write on a schedule?"

"I take notes continually. I keep going back to them. Ideas, images, word sequences. Suddenly one will jell and a poem is ready to write, then re-write and re-write and . . ."

Cassady's poetry is marked by vivid imagery, inventiveness (he invents his own words - "Brazbadazba") and alternate blunt directness and almost total obscurity.

"Have you any deliberate preference for the style your poetry achieves?"

"I like the poetry to be playful." In moments of excitement, his speech takes on

the clippedness of Australia. This is a hang-over from working with Aussies on the diving barges, he says. Now it happens as he repeats, "I loike it to be plyful, yayss!"

Elaborating on the theme of writing on schedule, he says, "To some people poetry is automatic writing . . ."

His favorite poets? Wallace Stevens, T.S. Eliot, Ted Hughes, Seamus Heaney, Philip Larkin . . .

Although the prizes put up by the Siskiyou Arts Council were relatively small (Mike's was \$50) he is heartened by the recognition. It does not come easily to poets. The contest drew 90 entries from 45 poets. In addition, the seventh grade class of Penny Cera in Mt. Shasta City sent in a mass contribution of 110 poems and was awarded a special citation.

Since its inception three years ago, the SAC, funded by the California Arts Council, has held contests for graphic artists, with the winning entries used to illustrate an annual Arts Directory, sponsored a show of art teachers and their students at the College of the Siskiyous, held a contest for radio drama, ("Banker's Choice" the winning radio play was heard on KSOR last year,) and is about to sponsor a weekly Arts Calendar in local papers.

Gwen Stone, the organizer of all these contests, and curator of the COS art show, says she felt that it was time to give poets some attention. The first "The Poet Speaks" program was so successful that she came up with the contest and the second night of words, wine and music. Music for the November 21 show was provided by Bob Marshall's Jazz Combo, and Lawson Inada read a brand new work, backgrounded by the electronic piano of John Massei, one of the four musicians.

Stone, a painter and printmaker, as well as actress, writer and director, was delighted at the response to the contest. "The next project I'd like to see," she says, "is a photography contest with the long range aim of publishing a book of poems and photos." She also hopes that "The Poet Speaks" has generated enough momentum to be repeated on a regular basis.

And Inada is so intrigued that he's talking about a similar project in Ashland with a possible exchange of programs.



## SCOTT BAR - October, 1976

by Pamela Piemme

Because berry vines hid the sign  
I almost missed it -  
the town that day  
after driving across the mountains,  
the same ones my grandmother used to  
drive with her father,  
The Supervisor of Schools:  
A long day's buggy ride for a little girl, she said,  
behind a horse on a dusty road.  
Not so for this grandchild of hers  
who was in  
and out again  
in a cloud of fallen leaves.

Who remembered later  
a nice quiet place  
glimpsed among the vines - shadows like ripe grapes  
and the trees with ivy tendrils of  
woodsmoke curled in their branches;  
mailboxes and picket fences;  
the dark astonished gape of front porches  
startled by such a swift passage  
along that narrow street;  
the blue gleam of tin roofs  
reflecting an Autumn sky too bright to look at too long;  
and decided it was worth a trip back  
over the mountains someday.

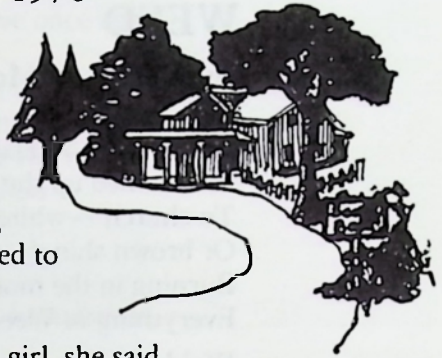
Some day, which  
six years later and a chance meeting with the woman who was  
postmistress there for many years,  
still had not come.

When the woman told how she almost died one winter  
from pneumonia.

And the rain.

How, with the house and the kids  
and all

it was too much for her to handle;  
that she had to give up something,  
she said. That was when the Scott Bar Post Office  
shut down.



## WEED

by Caroline McCarron

On summer Sundays  
We scuffled up the hill  
To church — white clapboard,  
Or brown shingle, peak-roofed,  
Burning in the morning sun.  
Everything in Weed is wood.

We'd pass the company boarding house  
White bat-and-board, and  
Porched with tired men.  
Sometimes they whistled idley  
At the older girls, and grinned  
As blushing, they'd high-heel it stiffly  
Down the dusty road.

1982

That road is burnished now  
With the glow of poppies. And all the  
Wooden houses, up the lawns, stare down  
Darkly. Everything in Weed was wood.

Where you look, there are trees.  
Pyracanthas are trees,  
Here. The firethorns  
Flame against the darker pines;  
And the firs are dense blue on the  
Skyline, ridges below the mountain.  
Apples too, gleamed by the frost, are  
Proud and fat, and the lilacs leafless,  
Twig-thin in the early snow.

Wooden sidewalks in winter  
Are slick. Frost and ice  
Gather in the cracks, and  
Nails, holding the boards once tight  
Shrink, contract harshly, are  
Iron hard. We do our Christmas shopping  
At the Merc, and my feet slide wildly,  
In my brother's boots and on the frozen boards.

We played hop-toe on the railroad tracks  
When Spring came, and we once again  
Wore sneakers. Ice still  
Lurked in the tracks: You could get caught,  
And it was dangerous. On crisp April  
Mornings, you could hear the mill whistle  
Clear across town, carried on  
The swirling winds.

1982

"On Saturday afternoons in summer,  
Pa'd pile all us kids  
Into the car, and we'd go out to  
Edgewood — to the Dairy - for  
Ice cream." he said.

"Yeah. And you'd park, and  
Go down to the crick, and  
Paddle your feet, and eat it."  
She answered.

And in Safeway, in 1982, they were  
There again, children in Weed again,  
For only a moment.

The mill is dark now,  
Carefully fenced and quiet,  
And the houses on the hill sit silent.  
But the Arch is going up again, we hear,  
And Carnavale flourishes,  
And the pyracanthas, and the pines.  
Everything in Weed is wood, and  
Would and will.





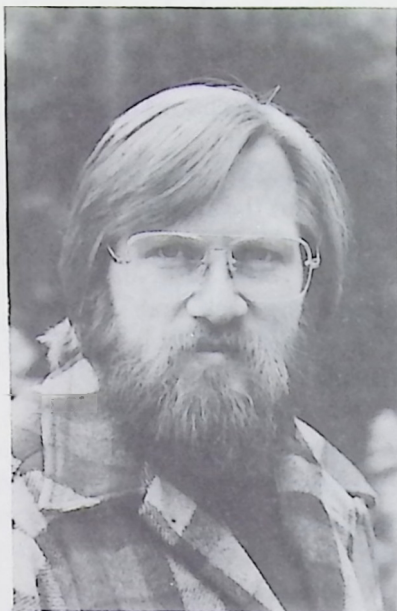
# *the Soundscapes... of Todd Barton*

by Joe Kogel

It was a choice, begins Todd Barton's biography, of being a hermit or a ham; between a life of the mind and a life on the stage. Residents of the Rogue Valley, and thousands beyond this furrow now share in the pleasure of Barton's decision. It was the stage in a landslide.

Todd Barton is one of the potentially unsung members of the Oregon Shakespearean Festival Company. His work is appreciated in virtually every show — sometimes as many as three or four shows in one day during the hectic Summer season. Barton is the Festival's Music Director. In years past, his duties not only included selection and administration of the Festival musicians, but performance with them as well. But the last few seasons have seen him move more into the provocative world of composing.

In 1979, Barton composed music for *Macbeth* and *A Midsummer Night's Dream*. In 1981, the scores of *Death of a Salesman*, *'Tis Pity She's a Whore*, *Wild Oats* and many others were added to Barton's list. The music to *Wild Oats* won Todd the Dramalogue Critics Award. The list of credits grows daily. This year, Barton composed or arranged the music to nine of the season's 12 shows. In addition, he has written and performed all the music for an upcoming pilot program of the National Science Fiction Radio Theatre.



The new year will begin no less eventfully for the California native. A program featuring Barton's music exclusively is being sponsored by the Southern Oregon State College Department of Music and KSOR. The concert will be held the 10th of January in the Music Recital hall on the college campus. The first half of the evening will consist of music written for the Festival, performed by Festival musicians. The second half will feature the world premiere of

Barton's three compositions for string quartet, performed by the Kronos Quartet.

Although Barton began playing the trumpet at age 8, it was far from an obsession.

"From my earliest memory, I would always be doing lots of different projects. Building the chemistry set. Building the erector set. Drafting. I remember as early as junior high, thinking, 'what kind of career do I want — because I want to do all this stuff.'"

And yet by 15 he had not only begun composing for his high school band and other ensembles, but as a junior and senior, he taught as many as four classes a day when the music teacher was ill. One of the compositions Barton completed during this period, a piece for violin, cello and piano, was nearly programmed into this month's concert.

The year was 1979 and Barton had not

composed anything since high school when the Festival asked him to come up with original scores for some of the season's plays.

"I was going through some old tapes one day, when I found that trilogy for violin, piano and cello. I put it on and gasped when I recognized it. It had been 15 years since I'd composed it, but there was an innocence of musical ideas there that I envied; that I felt I'd lost," Barton said.

What had happened in those intervening years was a tremendous amount of training and studying and performing. It began with his picking up the recorder the summer after his graduation from high school. He then entered the Conservatory of Music at the University of the Pacific where his practice with the recorder led him quite naturally into Renaissance studies. It was not until he had completed his graduate work in music at the age of 28 that he would return to composing.

Determined to find that "lost freshness" in his composing, Barton wrote "Soundscape I," which appears on the January 10th program as the first of the three quartets Kronos will perform. But when he first wrote it, it was orchestrated for three clarinets, a bass clarinet, a contrabass clarinet and piano. It's evolution into a string quartet came when Kronos asked him to write something for them. Never having written anything for string quartet before, Barton thought the best way to begin to learn about writing for that musical ensemble would be to transcribe a piece he'd already written. Hence, "Soundscape I" became his first piece for string quartet.

"I really had to stretch myself in writing the quartets," Barton says. "The string quartet is such a megalithic ensemble. When I sat down to compose I started to realize that. Just the different types of bowings available to me — dozens and dozens of different bowings. The choices are limitless. For instance, one could repeat two bars ad infinitum and by periodically changing the bowing techniques and the special effects, create an elementary but interesting piece. That's just hypothetical — it's not a composition technique — but when I realized that such a possibility existed, I was amazed."

"Soundscapes I" and "III" deal with

tonal contrasts, contrasts in timbre, quality of sound and contrast between lyrical and almost violent sounds. Barton describes one slow dissonant passage in "Soundscape I" as bursting into a rich, lush "almost Barberesque moment." And yet the contrasts are even more pronounced in "Soundscape III" (the third of the three quartets performed) where Barton attempts to create a "sonic terrain with valleys and mountains." "Changing Light," the second quartet on the program, is more consistent in development. It was written for John Geist, a San Francisco Bay Area composer, with the notion of light shining through a crystal, refracted in a myriad of ways.

Actually a number of pieces on the program were composed for specific individuals. Two of the three movements in "Triptych" were as well.

The first movement, "Backlog" was initially conceived with Terrell, Todd's wife, in mind. But by the time it was done, Todd had also dedicated it to one of the Festival musicians, Sherril Kannasto. Barton had intended to compose a piece for the two of them to play for quite awhile, hence the title, "Backlog."

The third movement, "Obsession Lyrica" was also written for musicians at the Festival, Michael Bardossi, Joseph Thompson and Kannasto. The composition began when an image and its words came to Barton: Patterns in flowing water reflect a facet of eternity.

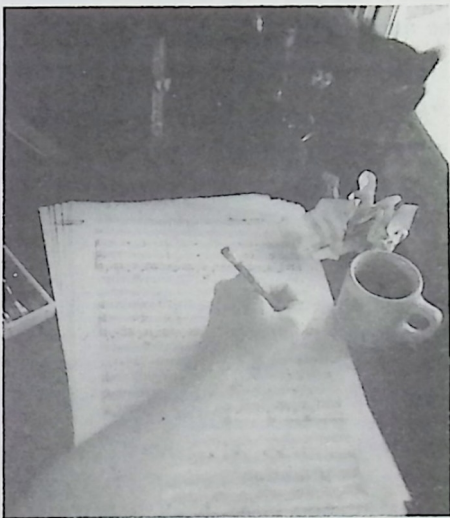


Photo by Bob Eifflert



"As you sit and watch water in a stream, you start to see patterns, because the water is flowing over stationary rocks," he explains. "It gives you a certain pattern, but the closer you look, you see those patterns are ever so slightly changing."

So it is with "Obsession Lyrica."

"I found in choosing to write a piece for a specific friend, I gained a certain amount of inspiration or impetus," Barton says.

The finale for the evening is a shorter piece called, "Galaxians: A Space Odyssey for String Quartet and Tape."

"When Kronos was here in August, I played for David [Harrington, the quartet's leader] some music I'd written for National Science Fiction Radio Theatre in Los Angeles. I just played it for him, you know, tongue in cheek. I almost didn't play it for him because it's real Firesign Theatre stuff. About 30 seconds into it, he said he wanted something like that—science fiction music for string quartet—to use as an encore piece in their concert series in San Francisco.

So I sat down and wrote "Galaxians." It's 12 synthesizer tracks on tape with a score for string quartet to be played with the tape. During the performance, the Kronos Quartet will be situated between two speakers on the stage.

"'Galaxians' is a kind of showcase for the string quartet and synthesizer," Barton explains. "It demonstrates how closely the two can sound in the first part to the point where it becomes difficult to discern whether the music is coming from the tape or the

*"I found in choosing to write a piece for a specific friend, I gained a certain amount of inspiration or impetus. . ."*

live instruments. In the second part, the synthesizer acts as the drum and bass section while the violins handle the soaring melodies. It's straight out rock and roll space stuff, complete with laser battle."

The first portion of the concert is, in many ways, quite different. Different not only in instrumentation, but inspiration.

"I write two types of music. I call one "craft" and the other, "art." Craft music is music where certain decisions are made by committee. I'm told that I have a minute and 21 seconds of dialogue that needs music under it. Or there's a scene change with lots of backstage noise or pneumatic lifts. I need to write music to cover that. So craft music has a specific purpose. It can be easily described, analyzed, taught.

"Art music, on the other hand, has no specific purpose. When I'm writing a string quartet, I'm not writing it to cover up the sound of a pneumatic lift. I'm writing it

*"... But I can't talk to Shakespeare and say, 'Gee, it would've been great if you'd put a three syllable word here.'"*

because I want to express something—some part of myself.

"Another important distinction is that when I think of craft music, it's usually music for the theater, radio, TV, or film. It is music that has to be immediately accessible in its entirety. Art music may not be completely accessible on the first listening."

Among the many situations for which Barton is called upon to provide music are Shakespeare's songs. Barton claims he gets very nervous when faced with such a task. Naturally, part of his anxiety is over having to come up with music which, at the very least, will not detract from the Master's words, if not add to their power and beauty. But Barton has other worries as well.

"A point one has in their favor when writing a musical or a pop song is that if a different word is needed to have the musical rhythm make sense, it can be hunted for and found. But I can't talk to him [Shakespeare] and say, 'Gee, it would've been great if you'd put a three syllable word here.'"

The biggest problem for Barton in composing for the Festival may not exist in any particular assignment, but simply in the sheer amount of "craft" work he's called upon to write.



"Having spent so much time internalizing styles and idioms of all these different genres, I'm still not clear what my style is. I only have a couple of months out of the year to really explore it, since nine to ten months are spent writing for the Festival. And sometimes it may take me two months to decide where it is I want to go."

For this very reason, Barton's job at the Oregon Shakespearean Festival (OSFA) is not the envy of some composers, who would prefer to have more free time to explore their own work. But Barton derives great satisfaction from the diversity of musical genres he's called upon to tap. It's not every

composer who's capable of such breadth. Simply because Barton refers to his work at OSFA as craft music, is in no way to imply that it's an easy task.

"I feel well suited to this. It's perfect. I've been a performer. And I toured. There was time when I did nothing but research and write for journals in music history. I spent a lot of time directing [musical groups]. I loved all that. But composing — when I came to that just a couple of years ago, all of a sudden it opened up a big, universal playground. It is the job I wondered about in Junior high."

I guess a man can't ask for more than that.

---

*Joe Kogel is a free lance writer and frequent contributor to the KSOR GUIDE.*



Photo by Christopher Briscoe

# The Ultimate Quartet



*by Joe Kogel*

How many musical groups can you name that could be described with equal accuracy as resembling waiters in a Russian tea room and playing on a par with, or better than, most of the well known American and European string quartets? It's easy. There's only one.

14/KSOR GUIDE/JAN 1983

The Kronos Quartet.

The quartet was founded in 1973 in Seattle by David Harrington, the sole survivor of that original foursome. Although the rigors of quartet music caused many personnel changes the first four years, the current foursome has played together for five years.



Harrington, the first violin, is joined by John Sherba, violin; Hank Dutt, viola; and Joan Jeanrenaud, cello. Their instrumentation, as you can see, is that of the classical string quartet. That is where the similarity ends.

Most string quartets play roughly 90 per cent classical scores and 10 percent contemporary ones; Kronos' figures are a mirror image of those numbers. It wasn't always that way. In the group's beginning, it played many more of the traditional works for string quartet, but as the group matured, its repertory changed.

As Harrington explains, "It's not that we don't like that [older] music or don't have a feel for it, it's just that there's so much recent music being written. So much recent music of quality and interest that our audiences want to hear, and should hear."

More than 1200 compositions fill Kronos' library, with new unsolicited manuscripts coming in every week. But only a handful (perhaps a roomful) of composers have the privilege of Kronos reading, much less commissioning, their work.

Ashland composer Todd Barton, the music director at the Oregon Shakespearean Festival, is one of the chosen few. Three of his compositions for string quartet will have their world premiere at the bows and bridges of Kronos this month (see related story this issue).

Invariably a reviewer of Kronos will make some mention of their attire. One alluded to them as those waiters in a Russian tea room; another said their dress was more suitable for ushering televised beauty contests. And although they have been known to perform in some clubs wearing tight jeans, leather jackets and streaked hair, their standard stage wardrobe consists of black, tuxedo-style jackets nipped at the waist and trimmed with red lapels. The men wear black trousers and Ms. Jeanrenaud a red, full skirt.

The outfits bear mentioning because they reflect the group's attitude toward music and performing. Harrington elaborates.

"I am very concerned with original creative energy in classical music. When Haydn wrote his quartets, they were played a week later. There must have been a really

dynamic relationship between the performers, audiences and Haydn himself. It wasn't music itself that has become arid over the years, but the way it is treated by musicians and the public. We're trying to change that."

Harrington's term for the new trend is "transfusion music."

"The classical concert hall needs some new blood," he says.

Kronos has done more than simply go into the classical concert hall with original music and original clothing. It has performed in places as varied as Carnegie Hall and San Quentin Prison. It has toured Europe extensively four years running, and been the first classical music group to play in San Francisco's Great American Music Hall — complete with wa-wa pedal, microphones and electronic echo.

The reason for the San Francisco-based group's success is simple. It has dedication and a dream (I suppose talent should be in there somewhere as well). The group rehearses together five hours a day, six days a week. No less than 80 concerts are scheduled this year, including six one-week stints as Artists in Residence at the University of Southern California and the Schoenberg Institute. Dedication.

"It's not like you can just go down to the music store and buy a string quartet piece and play it," Harrington says. "That's not (cont'd on pg. 42)



Photo by Christopher Briscoe

David Harrington, founder of the Kronos Quartet.

# The Art of Being Bob Bosworth

by Betty Huck

It's not hard to pick Medford artist Robert Bosworth out of a crowd. He's the guy with the crazy-looking pins all over the front of his shirt. Pins that resemble locusts, or bananas, or Ticonderoga No. 2 pencils with wings, all in eye-shattering colors. He's the cat in the hat, walking around town in a chapeau of some kind, a yachting cap or his old army hat with a pin in front urging us to save our forests.

Hardly anyone has seen him come out from behind his Carrera sunglasses. But even though his eyes are hidden from the world, the world is definitely not hidden from his eyes. Bosworth is a keen observer of his environment. He notices things others may overlook. All sorts of things.

"This is going to be a long winter," he says. "The trees' have so many acorns on them this year." He calls artists the eyes of the world. "The more you see, the more



Nancy Tripp

*Cat and former dog often get together to discuss current happenings in the world of art.*



your consciousness grows. I have x-ray vision. I can see the roots, the inside. When I start drawing a tree, I have x-rayed the ground. I draw in the direction of growth. When I start to draw you, I see your skeletal structure."

Bosworth discovered he liked to paint when he started grade school. Before that he was a dog.

"I ran with my dog. He was my best buddy. We tipped over garbage cans. We hid in jungles, watched the river, talked to each other." School transformed him into boyness.

While still in junior high, Bosworth had his first one-man show. It was representational work in watercolor.

"Scenes of the Rogue River, other areas of the valley. I was learning to see, to use watercolor, developing hand-eye coordination."

After graduation from Medford High School he became an art major at the University of Oregon. During the first week of painting class, the instructor gave the students an outside assignment.

"I painted in oils and acrylics at that time, but I did my assignment in watercolors and the professor said, 'Watercolor isn't painting.'"

After muttering something unprintable, Bosworth packed up his talent and traveled upstairs to the school of architecture.

"It was considered one of the three top architecture schools in the country," he says, "and the one that had the greatest emphasis on creativity. So my formal education is in architecture."

Bosworth found his first job with the architecture firm of Charles Warren Callister in San Francisco. Callister was recognized as one of the top architects in the country.

"Just for the hell of it, I thought I might as well shoot for the top first."

Callister looked at Bosworth's folio and hired him. After three years with Callister, Bosworth nearly ended up working in Italy. At a special session at the University of California at Berkeley, Bosworth met Italian architect Ernesto Rogers.

"We sort of got together and he liked my stuff. He was going to hire me in Italy. I quit my job in San Francisco, but I couldn't get a working visa for Italy. I came back to Medford and I'm still here."

Bosworth had his own practice in Medford for about fifteen years. His two favorite creations are on Medford's eastside, the E.V. Carter house and the home that once belonged to Jack and Jill Day.



Nancy Tripp



Nancy Tripp

*Bosworth spends so many hours thinking about the cosmos, he often fails to notice that fall has turned into winter and the walnuts have not been gathered.*

In 1962, Bosworth was chosen to design the Oregon Pavillion at the Seattle World's Fair. "That was probably my best recognized work."

Although he practiced architecture as a fine art, Bosworth felt a need to devote more time to painting.

"Actually, I was doing furniture design, landscape architecture, and graphics for causes that I liked. I finally decided that I had to focus on the one thing that was dearest to me and that was painting."

Bosworth loves working in Oregon because he's surrounded by nature and the climate is mild.

"The physical environment here is responsive. My paintings are abstracts of observations of nature. I'm speaking of nature as biology, a little chemistry, natural philosophies, Taoism, Zen Buddhism."

He calls himself an atheist now, although he had a very strong church upbringing.

"The more I read, the more I thought about it, I started to see Christianity as a kind of myth that western man has developed. I don't think it has to do with reality. I think nature is reality. I wanted to start to advocate naturism. And that led to play, experimentation in painting so that I could start to express these ideas."

Bosworth lives with his work. His home is also a gallery and studio. The windows are painted in a white abstract design that changes with the sunlight as the shadows of the leaves outside shift and move. Next to the front window, a little girl showroom manikin circa 1940 stands watching. Sometimes she's armless. Her removable arms are arranged on a long table. Some days they look nearly attached to a bowl filled with fruit. A cigarette perches between her two fingers, perhaps in imitation of Bosworth, who is a chain-smoker. The walls of the gallery hold examples of Bosworth's evolving style. The paintings are all watercolors. Not watercolors remembered...fragile and delicate, but strong and powerful with a permanence about them. Watercolors like you've never seen before.

Bosworth's work from the early 60's...splashes of water, then filled with colors. "Runs," he calls them.

It's all a very natural approach to painting," he says. "These painting are done by dropping water, letting the drips run and then the water is the vehicle for the whole painting. It looks in some ways microscopic. It's not about nature from the outside like painting a tree might be. It's cellular, transparent, translucent."

A major style change came for Bosworth in the late 60's.

"The mandalas. All the excitement of what was happening in electronics and with light shows. I was interested in vivid motion. I tried to get motion into my early paintings, too, by using diagonals instead of horizontals and verticals which are quiet and resolved."

But back to the mandalas. Bosworth devised another new way of working with paint.

"Black light is thrown on the painting and then white light. A strobe is thrown over it. A lot of colors are fluorescent and respond to the strobe so that the mandala starts to spin and grow. You can sit in front of it and it becomes an electric contemplative device."

He worked with the mandala until he felt it was time to experiment with a new idea.

"Either I refine the thing or become bored with it and don't want to repeat it."

The next change took Bosworth into his own kind of journey into the universe.

"I studied astronomy at that time and I explored it visually so that I could have a better understanding of where this planet is, relative to the cosmos."

From space as a whole, he narrowed down his vision to the stars. "They're not the white little dots you see up in the sky. They're in all those colors...the heat they're generating. I wanted to invent my own techniques to express what I wanted to say. So I practiced and practiced and practiced."

He points to one of hundreds of intricate blazing stars on the painting. "These are done with two brush strokes. The first one carried the color in, spread the color out. For the second one, I used heavy color on the outside. Put water on the inside so when I touched it with the brush, it would bleed out and give the whole sense of radiation of



energy. It was also a jazz and Gestalt kind of experiment, too. Normally in painting, you have some sort of an idea about what the overall composition will be. I wanted to try it wholly as an improvisational Gestalt kind of experience. I composed as I went along."

Bosworth talks about the feeling of getting caught up in the whirlwind of the creative process.

"I get into probably the highest state that I can know. I'm so high, I'm dancing on my toes. I'm exhilarated and nothing can interrupt me. Twice in my life, I've gone two full weeks without any sleep at all. The main thing is for continuity. If you're already midway through a painting and night comes and you lie down and go to sleep, next morning you approach the work, you're in a completely different mood. If you follow the painting all the way through, another thing happens. It has already described to you the next painting, the one that follows it."

In the Late 70's, Bosworth embarked on a series of paintings of the female breast. It all started on the Oregon coast. He spent six

weeks living on the beach in a tent and sleeping bag.

"Ever since my junior high and high school years, I've denied landscape, realistic painting. So I went to the coast to teach myself seascape. With the mother beat, the waves, the sea from which we crawled."

He had been reading a biological study. "It indicated that the breast as well as the buttocks in the human being, like the chimpanzee, are direct biological signals and the coloration and the shape give a direct signal. You can't even play with words like lust. That's just the way life and nature are."

Bosworth worked on his seascapes from sunrise to sunset. "I did hundreds of paintings in that six week period. Somehow this whole breast thing that I was thinking about started to come out. The last two or three paintings during that trip just turned out to be breasts."

The paintings Bosworth concentrates on now are based on another branch of science, physics.

"Life is determined by the waves, by



Nancy Tripp

*She found that she was always happiest with her arms surrounding a bowl of fruit and her friends at her side.*

quantum energy. We're moved by the invisible energies. How do you make visible that which is invisible? That's why the last painting is sort of white on white paint. The dots have something to do with quantum energy, with particles, with molecules, with the stars also. They're in various colors. They also suggest something about electronics."

He describes this work as paintings of the future. "They jump right ahead like 1990's paintings. They move ahead instead of reflecting on what's behind."

Bosworth has gone back to teaching for the first time in several years. He has classes in both watercolor and drawing at SOSC. All of his attention now is going into designing a better way of teaching.

"I want to get back to my painting, but I do find something best if I put all my concentration on it. After I get my teaching rolling I think I can get back to my work."

He won't sell his most recent compositions. He places his easel so he can see the finished paintings while he works on a new one.

"They're my studies. The more I look at them, the more I learn about what I've done. When I'm in the process of painting, sometimes the technical concerns dominate me and I'm not aware of how much I'm intuiting. That's the difference between conscious and unconscious kinds of determinations. I put in a lot of things that I know are within me, but I didn't consciously put there."

When Bosworth was born, he was ambidexterous. In grade school he was urged to use his right hand. In recent years, he has experimented with using both hands to draw and paint. He refers to a number of his paintings as left handed compositions.

"Most paintings are composed from left to right. Most Western paintings. I discovered if I composed from right to left, I could put an all together different energy into it. My right to left compositions are painted left handed. For one thing, that's the way the paint flows best."

Some of Bosworth's work is at the Hansen Howard Gallery in Ashland and, of course, at his own gallery/studio in Med-

ford. Mostly, he's withdrawn his work from galleries and museums.

"I think capitalism is taking over the arts. Big city galleries take half. They promote very high costs so that they can make a lot of money. They inadvertently start controlling what you do."

He's had showings in Los Angeles and sometimes before the shows closed, all his work had been sold.

"Then the gallery owner would say, 'Your next show, next year, is at such and such a time and I want to see the same thing.'"

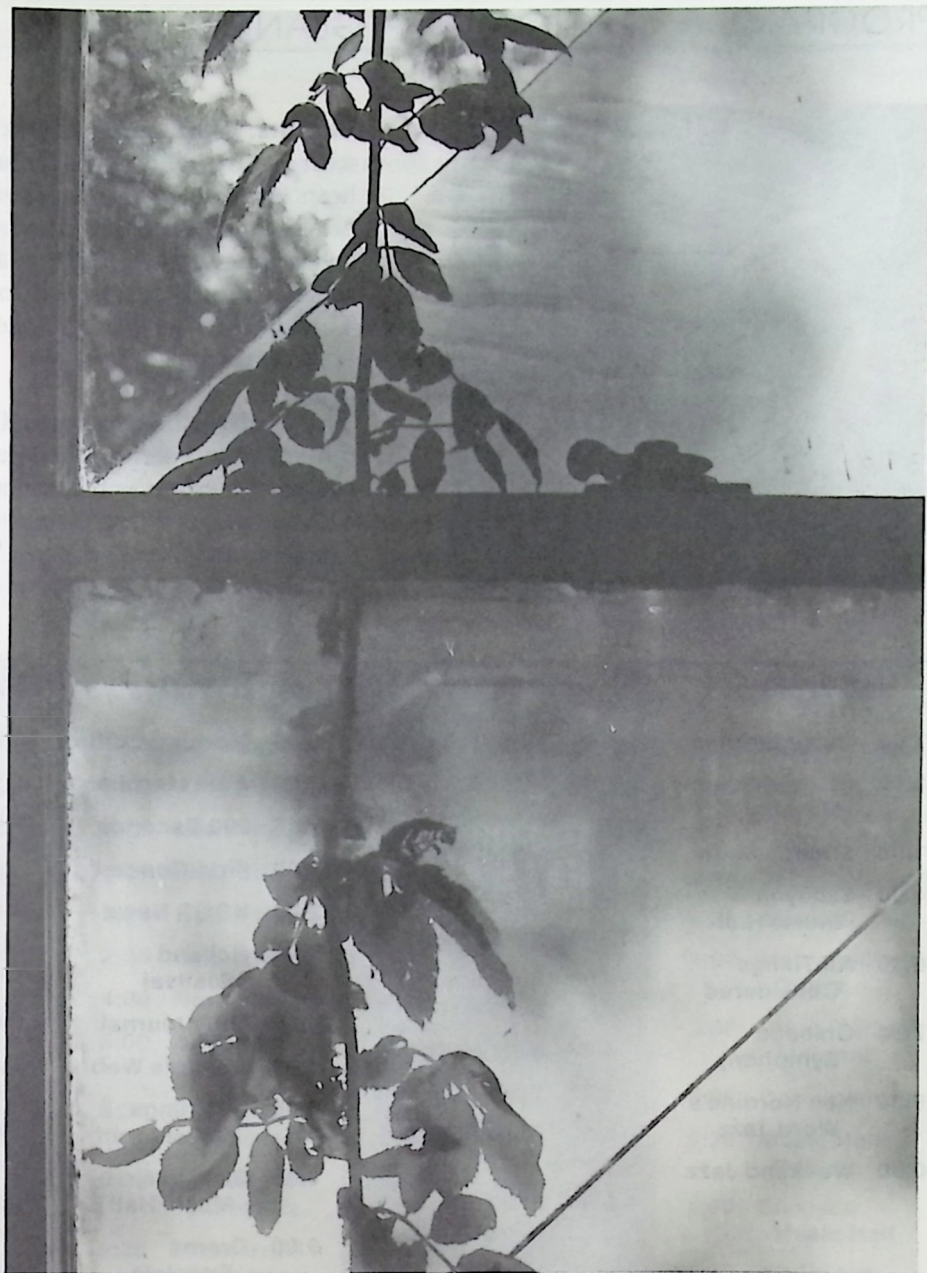
Bosworth's answer, "This is a creative process and I'm not going to guarantee the same kind of painting. If I have a show next year, I'll bring the kind of paintings that I'm doing next year."

Robert Bosworth is an original. He lives his life the way he feels he must. His freedom angers some people. He lives by other people's schedules only when he wants to. Teaching is the first commitment to regular hours he's made in years. And still, once in awhile, he doesn't get to class on time. Some of his students understand him and his apparent disregard for being places on time. They can see he loves to teach and that he has many things of value to give them. Others grumble that they've come to learn to paint and they don't know what to do without a teacher there to show them techniques. Bosworth has developed his unique way of using watercolor by working on his own, practicing things over and over, making discoveries, just fooling around. The watercolors themselves taught him.

"Watercolors are as flexible as your imagination," he says. He wants his students to do some experimenting on their own before he shows them what he knows. He wants them to see that the watercolors are teachers, too.

"The only way to learn painting is to do it again and again and again. I believe in the creative potential in all of us. An important part of the art experience is to learn to express yourself, communicate to others. Whether you do art extremely well or not isn't the point. You do it and your life is enriched."





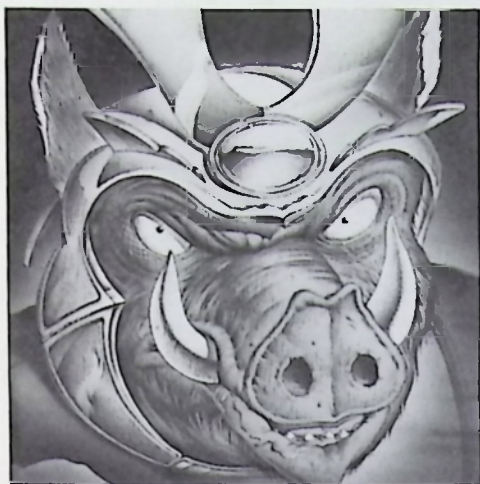
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*Photography by Nancy Tripp*

*When Betty Huck isn't hosting Friday Night Jazz, she continues her search for the true meaning of life.*

KSOR GUIDE/JAN 1983/21

## PROGRAMS & SPECIALS AT A GLANCE



Lord of the Rings - Monday at 9 pm

**Parents, Taxpayers, and Schools**  
with research and materials provided by hosts Ann Staley and Dr. Dwight. The present and future of education in public and private schools. Programs feature subjects from Reaganomics to Evolution. The focus of the January series is parents. It airs Saturdays at 9:45 am.

**The Berlin Philharmonic Orchestra**  
celebrates its centennial in a series of ten performances with batons of Herbert von Karajan and Claudio Abbado. The opening concert features Beethoven's Ninth Concerto and Tchaikovsky's 'Patience' on Wednesday, January 5, at 2 pm.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 900 Seconds
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Concert
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
7:30 Chicago Symphony	2:00 American Orchestras	2:00 Holland Festival	2:00 Holland Festival
9:30 Ken Nordine's Word Jazz	4:00 NPR Journal	4:00 NPR Journal	4:00 NPR Journal
10:00 Weekend Jazz	4:30 Spider's Web	4:30 Spider's Web	4:30 Spider's Web
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Lord of the Rings	9:00 Drama Specials	9:00 Drama Specials
	9:30 Star Wars	10:00 Music from the Hearts of Space	9:30 Tchaikovsky's 'Patience'
	10:00 The Blues	11:00 Post Meridian	10:00 Post Meridian



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**Music from the Hearts of Space** features an adventurous mix of experimental, meditation, and "new age" music, in a series beginning Tuesday, January 5, at 10 pm.

**Jazz at the Institute** features well-known visiting artists and high-caliber local musicians recorded live at The Detroit Institute of Arts beginning Friday, January 7, at 4 pm.

**Lord of the Rings**, a 26-part stereo dramatic adaptation of the fantasy classic by J.R.R. Tolkien, produced by the BBC and starring Ian Holm as Frodo, returns for an encore run on Monday, January 3, at 9 pm.

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
About Women	9:45 Veneration Gap	9:45 BBC World Report	10:00 Jazz Revisited
First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologues
KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
Lin	2:00 Grand Piano	2:00 Festival	2:00 Studs Terkel Almanac
Illharmonic	4:00 New Dimensions	4:00 Jazz at the Institute	3:00 Communique
dding	5:00 All Things Considered	5:00 All Things Considered	3:30 Music Hall Debut
Earth	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	4:00 Siskiyou Music Hall
der's Web	9:00 Canticale for Liebowitz	8:00 New York Philharmonic	6:30 All Things Considered
Things Considered	9:30 Moon over Morocco	10:00 Jazz Album Preview	7:30 Pickings
Siskiyou Music Hall	10:00 Possible Musics	10:45 Weekend Jazz	8:00 A Mixed Bag
Age Radio	11:00 Post Meridian		10:00 Jazz Alive!
Story			12:00 Weekend Jazz
Ant Meridian			

# SUNDAY

*\*by date denotes composer's birthdate*

## **7:00 am Ante Meridian**

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

## **9:30 am Saint Paul Sunday Morning**

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

**Jan. 2** Cellist Yo Yo Ma performs Sonata in E Major, Opus 19, by Franz Xavier Mozart; Suite No. 2 in D Minor, BWV 1008 by Bach; and Sonata No. 1 in E Minor by Brahms.

**Jan. 9** Members of the Saint Paul Chamber Orchestra perform Handel's Concerto Grosso in G Major, Opus 6, No. 1; Copland's "Quiet City"; and works by Carl Heinrich Graun, Debussy and Bach.

**Jan. 16** The jazz ensemble "Flim and the BBs" performs some of its original compositions, and distinctive arrangements of music by Bach and Chopin.

**Jan. 23** The Alba Trio and the Bassoon Quartet perform a program of works by Debussy, Jolivet, Villa Lobos, Corrette, Dubois, and Schickele.

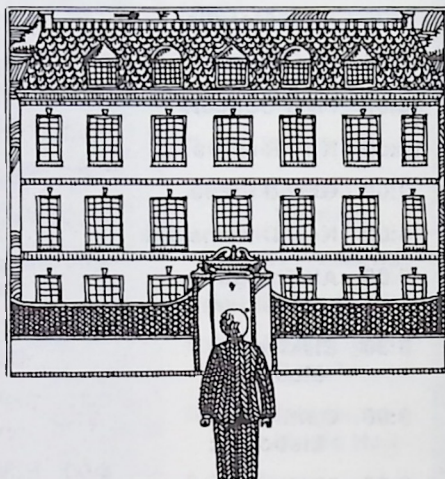
**Jan. 30** The Stockholm Chamber Choir performs works by a variety of Scandinavian composers, including Carl Nielsen, Toivo Kuula, Lars Edlund, and Edvard Grieg, as well as music by Claudio Monteverdi and Benjamin Britten.

## **11:00 am The Sunday Show**

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world.

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#### **4:00 pm Siskiyou Music Hall**

Classical music from the Renaissance to the Contemporary.

- Jan. 2** HINDEMITH: Organ Sonata No. 1  
**Jan. 9** STRAUSS: Sinfonia Domestica  
**Jan. 16** BEETHOVEN: String Quartet No. 15 in A Minor, Op. 132  
**Jan. 23** RAMEAU: Suite in E  
**Jan. 30** MESSIAEN: Couleurs de la Cité Céleste

#### **6:30 All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### **7:30 pm Chicago Symphony Orchestra**

Sir George Solti is Music Director of the 92nd season of concerts.

*Production funded by Amoco.*

**Jan. 2** Andre Previn conducts an all-Ravel program featuring pianist Christina Ortiz as soloist in performance of Piano Concerto in G; and the complete ballet, **Daphnis and Chloe**, with the Chicago Symphony Chorus prepared by Margaret Hillis.

**Jan. 9** Hans Werner Henze conducts **Quattro Poemi** (Eulogy; Eclogue; Elegy; Dithyramb) by Henze; Mozart's Piano Concerto No. 23 in A, K.488, featuring pianist Malcolm Frager as soloist; and Beethoven's Symphony No. 3 in E-flat, Op. 55 (**Eroica**).

**Jan. 16** Sir George Solti conducts Mahler's Symphony No. 9 in D

**Jan. 23** Kurt Masur conducts Beethoven's Piano Concerto No. 5 in E-flat, Op. 73 (**Empower**) featuring pianist Andre-Michel Schub as soloist; and Symphony No. 1 in C Minor, Op. 68, by Brahms.

**Jan. 30** Leonard Slatkin conducts Aureole by Jacob Druckman; Schelomo (**Hebraic Rhapsody** for Cello and Orchestra) by Bloch; and Symphony No. 7 in D Minor, Op. 70 by Dvorak. Cellist Zara Nelsova is the featured soloist.

#### **9:30 pm Ken Nordine's Word Jazz**

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

#### **10:00 pm Weekend Jazz**

Swing, straight ahead, free, and bebop.

#### **2:00 am Sign-Off**

### **Thank You to Our Program Underwriters**

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

Letters to those without addresses may be sent c/o KSOR Development, 1250 Siskiyou Blvd., Ashland, OR 97520. We would appreciate copies of your letters for underwriting files.

#### **Blue Star Gallery**

10 Guanajuato Way, Ashland

*New Dimensions (Thur 4:00 pm)*

#### **Texaco Inc.**

2000 Westchester Ave.

White Plains, NY 10650

*Metropolitan Opera (Sat 11 am)*

#### **Medford Steel & Medford Blow Pipe**

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White City, OR 97503

*Special Projects*

#### **Rare Earth**

37 North Main, Ashland

410 East Main, Medford

211 S.W. G, Grants Pass

*Jazz Album Preview (Fri 10:00 pm)*

#### **Tetra-Med**

Medical Transcription Service,  
Medford

*New Dimensions (Thur 4:00 pm)*

#### **Amoco**

*The Chicago Symphony (Sun 7:30 pm)*

#### **Exxon**

*New York Philharmonic (Fri 8:00 pm)*

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Underwrite your community's favorite program.

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# MONDAY

\*by name denotes composer's birthdate

## 6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Anto Meridian

Classical music and jazz combined by host John Baxter with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

## 9:45 am European Profiles

## 10:00 am-2:00 pm First Concert

Your host is Traci Maltby

**Jan. 3** DVORAK: Othello Overture, Op. 93

**Jan. 10** WELLESZ: Octet, Op. 67

**Jan. 17** RAVEL: Piano Concerto in G Major

**Jan. 24** GINASTERA: String Quartet No. 2

\***Jan. 31** SCHUBERT: Symphony No. 9 in C ("The Great")

## 12:00 n KSOR News



## 2:00 pm American Orchestras:

### Saint Louis Symphony Orchestra

The Saint Louis Symphony Orchestra under music director and conductor Leonard Slatkin, is featured in 26 performances from the 1982-83 concert season. Richard Freed is host of the series, which includes occasional intermission highlights on the orchestra, the works performed, and their composers.

**Jan. 3** Leonard Slatkin conducts "Pelleas and Melisande" by Faure; the world premiere of "American Hymn" by William Schuman; and Symphony No. 4 in F Minor by Tchaikovsky.

**Jan. 10** Leonard Slatkin conducts Brahms' Variations on a Theme by Haydn; Vaughan Williams' Symphony No. 3, ("pastoral") and Beethoven's Piano Concerto No. 4 in G Major with soloist Emanuel Ax.

**Jan. 17** Under the baton of Leonard Slatkin, the orchestra performs Mahler's Symphony No. 2 in C Minor ("Resurrection") with soprano Kathleen Battle, contralto Maureen Forrester, and the Saint Louis Symphony Chorus.

**Jan 24** Guest conductor Neville Marriner leads the orchestra in "Medea's Meditation Dance of Vengeance" by Barber; Mozart's Sinfonia Concertante in E flat, K. 297B; and Symphony No. 2 in D Major by Brahms. Featured are Peter Bowman, oboe; George Perry, bassoon; and Roland Pandolfi, horn.

**Jan. 31** Guest conductor Max Rudolf leads a performance of Mozart's Piano Concerto No. 19 in F Major K. 459, with soloist Walter Klien; and Symphony No. 7 in E Major by Bruckner.

## 4:00 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

**Jan. 3** An investigation of Indian culture and its influence on movements and ideas in America. Includes interviews with 1979 Nobel Peace Prize winner Mother Teresa, and leaders of the movement inspired by Mahatma Ghandi.

**Jan. 10** A study of the world's tropical rain forests and the delicate ecological balance often disturbed by human progress.

**Jan. 17** An examination of the controversy surrounding guardianship and conservatorship of elderly Americans.



**Jan. 24** This report looks at new trends in child custody decisions, focusing on the implications of joint custody and other alternatives.

**Jan. 31** A critical examination of the administration's plan to spend 200 million dollars for the creation of a special task force to control, reduce, and eliminate drug smuggling. Opinions on what the chances are of successfully achieving the objective of the crackdown and what the likely outcome of such a crackdown will be. Les Cook reports.

#### **4:30 pm Spider's Web**

Stories of adventure for children and adults.

#### **5:00 pm All Things Considered**

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

#### **6:30 pm Siskiyou Music Hall**

**Jan. 3** DELIUS: North Country Sketches

**Jan. 10** HARRISON: Suite for Cello and Harp

**Jan. 17** DVORAK: Symphony No. 1 in C Minor ("Bells of Zlonice")

**Jan. 24** MENDELSSOHN: Concerto in E Minor for Violin and Orchestra

**Jan. 31** RUBINSTEIN: Piano Concerto No. 4

#### **9:00pm The Lord of the Rings**

A 26-part radio adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of the magical land of Middle Earth. Each episode is introduced by actress Tammy Grimes.

**Jan. 3 The Long Awaited Party** Bilbo Baggins, a hobbit, gives his beloved nephew Frodo a magic ring--but the Dark Lord Sauron of its whereabouts.

**Jan. 10 The Shadow of the Past** Frodo Baggins learns of his ring's terrible power from Gandalf, the wizard.

**Jan. 17 The Black Riders** Gwaihir the Eagle rescues Gandalf from his imprisonment, while Frodo and his cousins escape the sinister Black Riders.

**Jan. 24 Trouble at the Prancing Pony** Frodo and his cousins stop at The Prancing Pony Inn where the proprietor gives Frodo a belated letter from Gandalf.

**Jan. 31 The Knife in the Dark** Attacked by the Black Riders, Frodo calls upon his magic ring for protection.

#### **9:30 pm Star Wars**

From outer space, via satellite and in stereo, **Star Wars**, the biggest box office hit in movie history, is now also a sound spectacular in 13 dramatic episodes. The radio adaptation features Mark Hamill as Luke Skywalker and Anthony Daniels as See Threepio re-creating their film roles. The series is based on original characters and situations created by George Lucas.

**Jan. 3 Death Star's Transit** Princess Leia, taken prisoner by Darth Vader, is taken aboard a cruiser of the Imperial Starfleet and transported to the Death Star, a stupendous, space-going battle station.

#### **Jan. 10 Rogues, Rebels and robots**

Having rought their way past an Imperial blockade, Luke Skywalker and his precious cargo make their way to Alderaan, unaware that the Empire is already moving against the Rebel Alliance with all the power at its command.

#### **Jan. 17 The Millennium Falcon Irregulars**

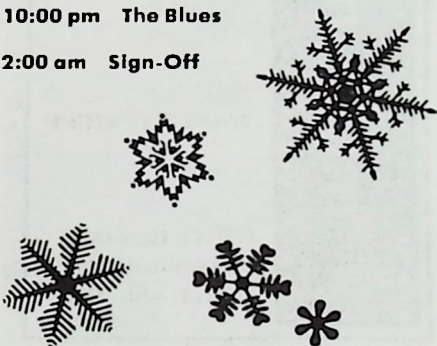
Forces of the Empire have reached Alderaan's solar system in advance of Luke and company, and the Empire's Death Satr Destroys the entire planet. Luke, Ben and company, arriving on the scene, are drawn into the Death Star by a tractor beam.

**Jan 24 The Jedi Nexus** Luke Skywalker, Obi-Wan-Kenobi, and their companions have been drawn into the Death Star, and now must face their arch enemy, Darth Vader, and the powers of a determined and merciless Empire.

**Jan. 31 The Case for Rebellion** Luke Skywalker and the crew escape from the Death Star, intent upon completing their mission, but they soon find that their escape was only temporary.

#### **10:00 pm The Blues**

#### **2:00 am Sign-Off**



# TUESDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am 900 Seconds**

A public affairs program produced by KSOR.

**10:00 am-2:00 pm First Concert**

\*Jan. 4 PERGOLESI: Flute Concerto No. 1 in G

\*Jan. 11 GLIERE: Symphony No. 3 in B Minor, Op. 42

\*Jan. 18 CHABRIER: Suite Pastorale

Jan. 25 SAINT-SAENS: Symphony No. 3 ("Organ")

**2:00 pm Chicago Symphony**

A repeat of Sunday's Program

Jan. 4 Andre Previn conducts an all-Ravel program featuring pianist Christina Ortiz as soloist in performance of Piano Concerto in G; and the complete ballet, **Daphnis and Chloe**, with the Chicago Symphony Chorus prepared by Margaret Hillis.

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Jan. 11 Hans Werner Henze conducts **Quattro Poemi** (Eulogy; Eclogue; Elegy; Dithyramb) by Henze; Mozart's Piano Concerto No. 23 in A, K. 488, featuring pianist Malcolm Frager as soloist; and Beethoven's Symphony No. 3 in E-flat, Op. 55 (**Eroica**).

Jan. 18 Sir George Solti conducts Mahler's Symphony No. 9 in D.

Jan. 25 Kurt Masur conducts Beethoven's Piano Concerto No. 5 in E-flat, Op. 73 (**Emporer**) featuring pianist Andre-Michel Schub as soloist; and Symphony No. 1 in C Minor, Op. 68, by Brahms.

**4:00 pm NPR Journal**

A twice-weekly series of half-hour news and arts feature documentaries of in-depth analysis of breaking news stories, sound portraits and profiles of prominent figures in music, literature, politics and the arts.

Tuesdays subjects are to be announced.

**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

Jan. 4 MUSSORGSKY: Three Symphonic Miniatures

Jan. 11 MENDELSSOHN: Symphony No. 2 in B-flat Major, Op. 52

Jan. 18 MARTIN: Petite Symphonie Concertante

Jan. 25 KHACHATURIAN: Concerto for Piano and Orchestra

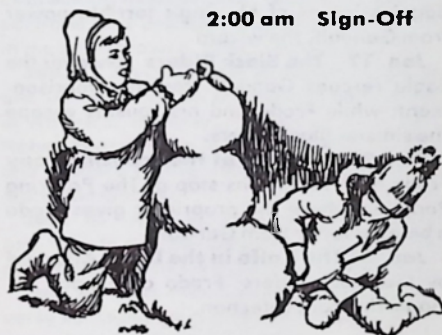
**9:00 pm Radio Drama Specials**

Titles to be announced.

**10:00 pm Music From the Hearts of Space**

**11:00 pm Post Meridian**

**2:00 am Sign-Off**





## STAFF NOTES

Beginning Monday, January 3rd, a new voice will be added to KSOR's regular program schedule. Traci Maltby, who for two years has been a member of KSOR's student staff, will be joining the station full time. KSOR has just received a Training Grant from the Corporation for Public Broadcasting, enabling the station to hire Traci to augment its announcing and production staff.

Traci's voice is already well known to many KSOR listeners. She was a cast member of KSOR's children's program, **Chatterbox**, for two years, and has often been a guest host of the **First Concert** program. Traci has also been KSOR's traffic director since 1980, and a regular host of **Siskiyou Music Hall**.

As a recipient of the CPB Training Grant, Traci will be receiving advanced training at KSOR in announcing and production. And on Monday, January 3rd, Traci will take over as host of KSOR's weekday classical music program, **First Concert**. The current host, KSOR Program Director John Baxter, will become the host of **Ante Meridian**. Senior Staff Producer Tom Olbrich, who has hosted **Ante Meridian** for several months, will be freed from regular on-air duty to devote more time to KSOR's production projects. Traci will also host live broadcasts of the Rogue Valley Symphony, and assist Tom Olbrich in the KSOR Production Department.

"We're all really thrilled to have Traci as a full-time member of the KSOR staff," says



**Traci Maltby**

Program Director John Baxter. "This arrangement will relieve some of the extra burden we've all been carrying because of our recent staff reductions. Traci will do an excellent job on **First Concert**. I'm looking forward to the challenge of **Ante Meridian**, and Tom is eager to have more time to devote to production," Baxter says.

We at KSOR know you'll join us in welcoming Traci to the station staff.



**Tom Olbrich**



**John Baxter**

Photographs by Nancy Tripp

# WEDNESDAY

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:43 am About Women**

**10:00 am First Concert**

**Jan. 5** DEBUSSY: Jeux

**Jan. 12** RACHMANINOFF: Symphony No. 2

**Jan. 19** CHOPIN: Ballade in F Minor, Op. 52

**Jan. 26** MEDTNER: Piano Sonata in Minor, Op. 22

**12:00 n KSOR News**

**2:00 pm Berlin Philharmonic**

A 10-program series celebrating the 1982 Berlin centennial season.

**Jan. 5** Mstislav Rostropovich conducts Beethoven's Piano Concerto No. 1 in C Major, Op. 15, with soloist Murray Perahia; and Tchaikovsky's Symphony No. 6 in B Minor, Op. 74, (*Pathetique*).

**Jan. 12** Herbert Von Karajan conducts an all-Bartok program comprised of the Concerto No. 1 for Piano (1926) with soloist Francois Duchable; and The Concerto for Orchestra (1943).

**Jan. 19** Karlheinz Stockhausen's *Jubilaum* opens the concert, conducted by Zubin Mehta. Also on the program: Bruckner's Symphony No. 7 in E Major.

**Jan. 26** Horst Stein conducts the Benvenuto Cillini Overture, OP. 23, by Berlioz; Weber's Konzertstück in F Minor, with pianist Claudio Arrau; and Hindemith's Mathis Der Maler Symphony.

**4:00 pm Minding the Earth**

**Jan. 5** Hazel Henderson, author of *The Politics of the Solar Age*, is a well-known economist with a sharp eye for our needs, and for nature and its needs.

**Jan. 12** Medical anthropologist and authority on nutrition Margaret Mackenzie, with Nobel prizewinner Linus Pauling, discusses nutrition and nature this week.

**Jan. 19** Writer Patricia Monaghan lived very closely with the natural world on a day-to-day basis in Alaska, and met challenges that few of us ever meet.

**Jan. 26** Historian Lynn White says that history doesn't repeat itself and that we may be running into booby traps that are worse than any found in history. She examines the religious and historical roots of today's ecological crisis.

**4:30 pm Spider's Web**

**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Jan. 5** BACH: Harpsichord Concerto No. 3 in D

**Jan. 12** COPLAND: Dance Panels

**Jan. 19** DUBOIS: Sinfonia

**Jan. 26** TCHAIKOVSKY: Symphony No. 5 in E Minor

**9:00 pm Vintage Radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

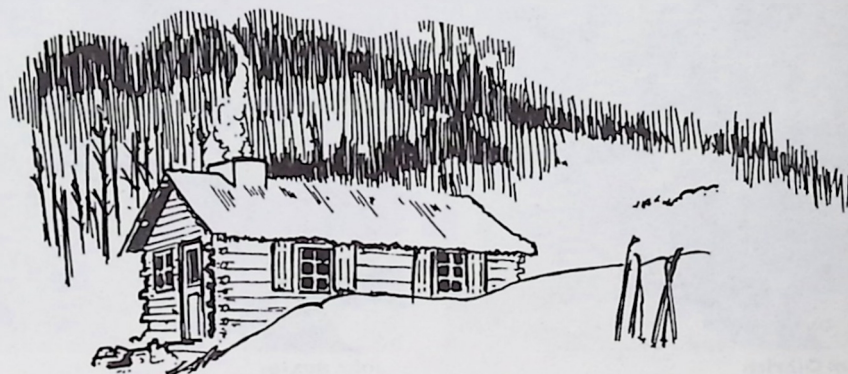
**9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

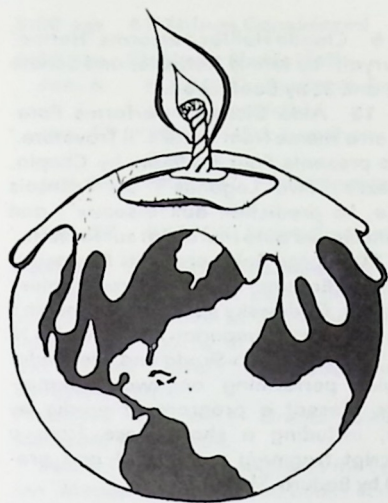
**10:00 pm Post Meridian**

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

**2:00 am Sign-Off**







Wednesdays at 4 pm

# MINDING THE EARTH

**Minding the Earth** offers a fresh approach to environmental issues. The half-hour shows blend music, science, interviews and sane advice for listeners who want to understand nature better and nudge their own lives toward closer harmony with natural processes. The idea behind each program is to move beyond the "scare and despair" approach to the environment toward positive approaches to problems of energy, resources, wildlife, and the human habits which influence natural environments. In-depth interviews present the new thinking of national and international leaders whose ideas show a better way for people to make the world a more liveable home.

Medical anthropologist and nutrition authority Margaret Mackenzie and Nobel prize-winner Linus Pauling discuss nutrition and nature; historian Lynn White examines religious and historical roots of the ecological crisis; Paul Winter demonstrates his unique musical style based on the songs of wolves and whales; geneticist David Suzuki, David Brower and author Carolyn Merchant explore the hopes and horrors of genetic engineering; Daniel Ellsberg gives perspectives on the history of weapons technology and the implications of the nuclear arms buildup; and environmental educators Phillis Anderson and Elizabeth Terwilliger describe how helping children to understand and appreciate nature can shape their lives for years to come.



Host for  
**Minding  
the Earth** is  
Dr. Joseph  
Meeker, a  
naturalist  
and author of  
many books  
and articles

on environmental ethics, has combined twenty years of broadcasting experience with his academic background of literature and philosophy, and his work in the National Parks of Oregon, California, and Alaska to give the in-depth interviews a flavor of conversations between friends.

Dr. Meeker's family still resides in Talent, Oregon, and his frequent trips home keep him in touch with Oregonians and their concerns.

# THURSDAY

\*by date denotes composer's birthdate

**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am Veneration Gap**

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

**10:00 am First Concert**

\*Jan. 6 BRUCH: Scottish Fantasia

Jan. 13 CASTELNUOVO-TEDESCO:  
Concerto for Two Guitars  
and Orchestra

\*Jan. 20 PISTON: Symphony No. 6

\*Jan. 27 MOZART: Symphony No. 40 in  
G Minor, K. 550

**12:00 n KSOR News**

**2:00 pm Grand Piano**

Master pianists and promising young musicians are featured in this series surveying piano literature and performance in this country and abroad. Hosted by NPR's Fred Calland, each program combines performances, intimate discussions, and rare vintage recordings.

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**Jan. 6** Claude Hellfer performs "Herma" and "Evryali" by Iannis Xenakis, and Sonata Nos. 31 and 32 by Beethoven.

**Jan. 13** Aldo Ciccolini performs Paraphrase on a Theme from Verdi's "Il Trovatore." He also presents Four Ballades by Chopin, and Liszt's "Two Legends": St. Francois d'Assise, La prediction aux oiseaux"; and "St. Francois de Paule marchant sur les flots."

**Jan. 20** Jorge Bolet presents Fantasies, opus 116, by Brahms, the "Wanderer" Fantasy by Schubert, Godowsky's Studies on Chopin's Etudes, and Liszt's Hungarian Rhapsody No 12.

**Jan. 27** Paul Badura-Skoda and Alexander Longquich performing on two Hammerklaviers present a program of works by Mozart, including a short piece from a manuscript fragment completed and premiered by Badura-Skoda.

**4:00 pm New Dimensions**

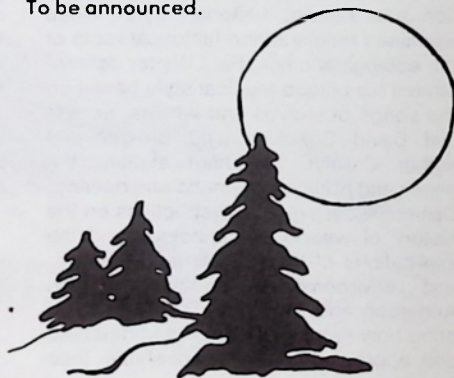
New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, pshychology, religion, the arts and humanities.

*Acquisition funded by a grant from tetra-Med Medical Transcription Service, Medford. Local transmission funded by a grant from Blue Star Gallery, Ashland.*

**Jan. 6 Taking the Eightfold Path** A visit with an American Roshi (in Zen, "Teacher"). Raised in Hawaii, Robert Aitken Roshi was held in a prison camp in Japan during World War II. His first contact with Zen then led to a lifelong practice, which he presents in this conversation and in his book, **Taking the Path of Zen** (North Point Press).

**Jan. 13, 20 & 27**

To be announced.





**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

- Jan. 6** POULENC: Concerto for Piano and Orchestra  
**Jan. 13** PROKOFIEV: Symphony No. 3 in C Minor  
**Jan. 20** MOZART: Piano Sonata No. 12 in F, K. 332  
**Jan. 27** BARTOK: String Quartet No. 1

**9:00 pm Canticle for Leibowitz**

This 15-part series, based on the classic science fiction novel by Walter M. Miller, Jr., follows the course of civilization's rebirth 600 years after thermonuclear war devastated Earth.

*Produced by WHA Drama Center in Madison, Wisconsin.*

**Jan. 6** Thon Taddeo explores the Leibowitzian "Memorabilia," sacred books containing the knowledge of 29th century man.

**Jan. 13** Thon Taddeo philosophizes about the ancient documents; and a poet prophesies a dark end for mankind's intellectual revolution.

**Jan. 20** A battle about ethics is acted out by Thon Taddeo and ailing Abbot Paulo as a new age of technology begins.

**Jan. 27** Headlines read, "Lucifer is Fallen," acid rain from a nuclear fallout foreshadows another catastrophe; and a scientist turned monk named Joshua is summoned for a dangerous mission.

**9:30 pm Moon Over Morocco**

Young adventurer Jack Flanders searches for the lost knowledge of natural magic, an odyssey that takes him from the Sahara Desert to the exotic cities of Tangiers and Marrakesh.

*Produced by ZBS Media, sound for the 13-part series was recorded on location in Northern Africa.*

**Jan. 6 The Lost World**

**Jan. 13 A Touch of Casablanca**

**Jan. 20 Night Flight to Marrakesh**

**Jan. 27 The Marrakesh Intrigue**

**10:00 pm Dolby Alignment Tone**

**10:01 pm P.M. Preview: Possible Musics**

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Quanajuato Way, Ashland.

**11:30 pm Post Meridian**

**2:00 pm Sign-Off**

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# FRIDAY

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**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am BBC Report**

**10:00 am First Concert**

**Jan. 7** HAYDN: Symphony No. 100 in G ("Military")

**Jan. 14** LALO: Symphonie Espagnole

**Jan. 21** RAVEL: Mother Goose

**Jan. 28** HANDEL: Concerto for Trumpet No. 10 in G-Minor

**12:00 n KSOR News**

**2:00 pm International Festival**

**Aix-en-Provence Festival 1982:** The New Philharmonic Orchestra performs Mozart's Symphony No. 21 in A, K. 134; Haydn's Symphony No. 101 in D (**Clock**); and Son-Cycle, **Les Nuits d'Eto**, Op. 7 by Berlioz. Soprano Jessye Norman is the soloist. Conducted by Charles Dutoit.

**Jan 14 Aix-en-Provence Festival 1982:** The English Baroque Soloists Monteverdi Choir, conducted by John Eliot Gardiner, perform Monteverdi's **Vespers of the Blessed Virgin** (Vespers of 1610)

**Jan 21 Aix-en-Provence Festival 1982:** The European Community Youth Orchestra, conducted by Sir George Solti, performs **Eln Heldenloben**, Op. 40, by Richard Strauss; and Beethoven's Symphony No. 3 in E-Flat, Op. 55 (**Eroica**).

**Jan. 28 Dresden Festival 1982:** The Dresden Philharmonic Orchestra, Dresden

Kreuzchor, and Dresden Philharmonic Choir perform Requiem by Alfred Schnittke; Stravinsky's Symphony of Psalms; and Haydn's Mass No. 10 in B-flat (**Theresien**). Featured soloists are soprano Helga Termer, soprano Gisela Burghardt, mezzo-soprano Heidi Riess, tenor Albrecht Lepetit, and Hermann Christain Polster, bass.

**4:00 pm Jazz at the Institute**

Live performances from The Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are features in the program which provide a historical context for Detroit's role as a jazz center.

**Jan. 7 Charles McPherson Quartet**

An alto saxophonist in the true Charlie Parker tradition, McPherson is perhaps best known for his work with Mingus. While growing up in Detroit, he was one of the many students of Barry Harris.

**Jan. 14 Barry Harris Trio I** One of the most notable of the excellent jazz pianists to come out of Detroit, Harris lived for nine years with Thelonius Monk, until Monk's death, and the influence was strong.

**Jan. 21 Barry Harris Trio II**

**Jan 28 Creative Arts Collective** Roscoe Mitchell founded the Creative Arts Collective in E. Lansing, Michigan, in 1972. In the tradition of Chicago's "Great Black Music," the CAC seeks a synthesis of many jazz forms into music for the 1980s.

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**5:00 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Jan. 7** MARTINU: First Sonata for Flute and Piano

**Jan. 14** HONEGGER: Symphonie Liturgique

**Jan. 21** SCHUMANN: Concertpiece for Four Horns and Orchestra

**Jan. 28** BEETHOVEN: Quintet in C, Op. 29



*Zubin Mehta*

**8:00 pm New York Philharmonic**

**Jan. 7** The new season opens with the historic joint concert of the Israel and New York Philharmonics conducted by Zubin Mehta, Music Director of both orchestras. The New York Philharmonic performs Tchaikovsky's **Romeo and Juliet** Overture-Fantasy; the Israel Philharmonic performs Bartok's **Miraculous Mandarin** Suite; and both perform Berlioz's **Symphonie Fantastique**.

**Jan. 14** To be announced.

**Jan. 21** Erich Leinsdorf is guest conductor.

**Jan. 28** Montreal Symphony Orchestra Music Director Charles Dutoit is guest conductor.

**10:00 pm Jazz Album Preview**

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth Ashland.

**10:45 pm Weekend Jazz**

Your Friday night host is Betty Huck.

**2:00 am Sign-Off**



# SATURDAY

\*by date denotes composer's birthdate

**7:00 am Ante Meridian**



**New Year's Day with  
the Vienna Philharmonic**  
8:00 - 10:00 am



KSOR again presents a live New Year's Day concert by the Vienna Philharmonic broadcast via trans-Atlantic satellite. Lorin Maazel will conduct a program of music by the Strauss family.

**9:45 am Parents, Taxpayers and Schools**

Hosts: Dwight Roper and Ann Staley

**10:00 am Dolby Alignment Tone**

**10:01 am Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

**Jan. 1 They All Play Morton** King Oliver's Jazz Band, and the Benny Goodman and Louis Armstrong orchestras perform compositions by Jelly Roll Morton.

**Jan. 8 Unusual Items** Jazz performed on such instruments as accordions, water jugs, washboards, spoons and combs.

**Jan. 15 Lunceford Arrangers** Arrangements by Sy Oliver, Bud Estes, Billy Moore, Jr. and Gerald Wilson for the Jimmy Lunceford Orchestra.

**Jan. 22 Jazz Record Book** Vintage recordings of King Oliver's "Mule Face Blues," Duke Ellington's "Saratogo Swing," and Pete Johnson's "Boogie Woogie Man."

**Jan. 29 Leo Reisman's Singers** This program highlights the Leo Reisman Orchestra with vocalists Fred Astaire, Lee Wiley, Harold Arlen and Frank Luther.

**10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

**11:00 am The Metropolitan Opera**

Live from the stage of the Metropolitan Opera House, the 43rd season continues. This month's schedule includes the Met's first production of Mozart's *Idomeneo*.

**Jan. 1 (Early curtain at 10:00 am)**  
**Tannhaeuser** by Wagner is conducted by James Levine with Johanna Meier as Elisabeth, Tatiana Troyanos as Venus, Richard Cassilly as Tannhaeuser, Allen Monk as Wolfram, and Fritz Hubner as Landgrave.

(Ends 2:15 pm)

**Jan. 8 Il Trovatore** by Verdi is conducted by Nello Santi with Teresa Zylis-Gara as Leonora, Fiorenza Cossotto as Azucena, Ermanno Mauro as Manrico, Juan Pons as Count di Luna, and John Cheek as Ferrando.

(Ends 2:15 pm)

**Jan. 15 Idomeneo** by Mozart is conducted by James Levine in this first performance by the Met with Benita Valente as Ilia, Hildegard Behrens as Elettra, Frederica von Stade as Idamante, Timothy Jenkins as the High Priest, and Richard J. Clark as Neptune.

(Ends 2:55 pm)

**Jan. 22 Pelleas et Melisande** by Debussy is conducted by James Levine with Teresa Stratas as Melisande, Jocelyne Taillon as Genevieve, Dale Duesing as Pelleas, Jose van Dam as Golaud, and Jerome Hines as King Arkel.

(Ends 2:45 pm)

**Jan. 29 (Early curtain at 10:30 am)**  
**Boris Godunov** by Mussorgsky is conducted by James Conlon with Mignon Dunn as Marina, Martti Talvela as Boris, Wieslaw Ochman as Grigory, Morley Meredith as Rangoni, Paul Pliska as Pimen, and Donald Gramm as Varlaam.

(Ends 2:25 pm)

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### 3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

**Program Note: Communiqué is no longer produced.**

### 4:00 pm Siskiyou Music Hall

**Jan. 1** BRAHMS: Symphony No. 2

**Jan. 8** WAGNER: Overture to "Rienzi"

**Jan. 15** BRITTEN: Gemini Variations

**Jan. 22** | FRANCK: Symphony in D

**Jan. 29** BACH: Toccata in D, BWV 912

### 6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

### 7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

### 8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

### 10:00 pm Jazz Alive!

**Jan. 1 Osteology** A program devoted to the trombone features master trombonist Bob Brookmeyer, Curtis Fuller and Slide Hampton's band, World of Trombones.

**Jan. 8 Cleo Laine** Incomparable Cleo Laine joins the John Dankworth ensemble for stirring renditions of jazz standards, ballads and original compositions.

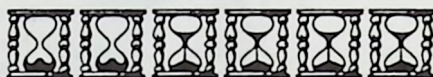
**Jan. 15 Tenormen** This program features tenor saxophone giants Johnny Griffin and Dewey Redman and their groups plus the elegant piano of Ronnie Mathews.

**Jan. 22 George Russell** This program features intimate and elegant performances by Blossom Dearie, Adam Makowicz with George Mraz, and Bill Henderson.

**Jan. 29 A Swinging Evening** This program captures the hard-swinging, versatile George Russell New York Big Band.

### 12:00 m Weekend Jazz

### 2:00 am Sign-Off



## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

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# The Walnut Trees

By Janet Inada

Surrounding the house I grew up in were five or six enormous black walnut trees. Branches of these huge trees brushed and arced outside every window and there were others in the barnyard.

My grandfather, who was sixty years old when my mother was born, had planted them forty years before I was born. Their long fronds seemed exotic and tropical and, I came to fancy when I was older, gave our house an air of distinction, in much the same way as my grandfather's elaborately carved bookcase. Grandfather came to the Ozarks from Virginia and brought his books with him. He was a fine craftsman and a reader and it was inevitable that he marry Grandmother whose family also came from Virginia and had the only other library in the county.

He was a widower and the trees were still young when he married my grandmother. He had to buy the walnut wood he used to make a grand dining table with many "leaves" that fitted in with little carved pegs and a wonderfully sculpted bed with scrolls and gargoyles on the posts.

My mother was fourteen when he died of a heat-stroke while harvesting a wheat field in August. She still has a monkey he carved for her all in one piece from a walnut. My sister and I used to beg my mother to thread its carved wooden loop with a ribbon so that we could wear it to school. But she never did. I don't think she ever dared wear it.

The great roots of the trees thrust everywhere and here and there raised a knobby knuckle above the surface of the vast lawn. My sister and I had swings in two or three corners, usually where we could find a root to push off.

The scrubby oak woods and modest farm fields outside the yard and garden belonged to the unelectrified cold war Ozarks but we read *Joe, the Dirt Farmer* and *The Five Little Peppers and How They Grew* from the vantage point of the walnuts. The summers spent with our dolls and our books under the trees were sheltered and gentle. Later I came to believe that the gentleman in the slouch hat and drooping moustache in the picture on my grandmother's bureau knew the legacy he was perpetuating when he took the seed from his pockets.



# Dogs & Flowers Don't Mix

By Janet Inada



"Dogs and flowers don't mix!" pronounced my little grandma as she chased our one old cripple out of his favorite dug out hole by the porch for the eighth time that day. Problem was, he had been enlarging it in the direction of my grandma's prize dahlia.

"He's give it up this time, Grandma," I said reassuringly. I could always tell when old Doc slunk down and went way under the pantry at the back of the house. It was dark and spidery and musky under there and he avoided it generally.

"I got to go up to Grandma and Grandpa's to give them their mail the new mailman

left here," I announced. I had to make a fast getaway. Grandma was a worker and when she got her hackles up she worked twice as hard and expected everyone else to as well. I had already spent an hour in the kitchen by the cookstove trading off on the little flat-irons pressing the white starched ruffles on my oldest cotton underslip, the only garment Grandma would allow me to learn on.

"Just be back in time for supper and take your Grandma this," she said, tucking in some of her fresh sugar cookies. "I'd send her a dallie too," she said, looking at her prize bush, "but don't know how she'd take

it today. Law, did you hear your Grandpa's dogs last night! Such a racket! Kept me up half the night. Be back in time for supper now."

One hand tucked a tiny wisp of hair into her carefully wound twist and in the same quick motion touched the front of her dress—the starched pressed pleats and the white collar on the navy cotton. Except for the tiny strand of hair she was as neat and cool looking after the day of laundry and ironing as she had been at six this morning. It was a light, tidying gesture and the same was afforded my rumpled apron and askew braids—a lightening quick gesture of tucking, smoothing, tidying.

I ran out of the yard almost spilling the basket. I went the fast way up the path through the woods, not stopping at the creek. I looked back one time to check for blue racers chasing me. I always did this since my grandpa told me to do it when I ran. Though the way he chewed his tongue when he was telling me I know it wasn't so. I was glad to escape the tidying hands sometimes. Today it was the ironing I was running from I guess. Sometimes it was worse things. My dad hadn't spoken to my little grandma for a long time, though it was her house we lived in, and she had even allowed his parents, my big grandma and grandpa, to fix up the old cabin and live there free after they had to leave their rented farm. But I was much loved by both my grandma and my father and so I tucked the worry away for now.

I could never sneak up on my grandparents. I didn't even try any more. I could smell something today though before the dogs smelled me and started their incredible yelping. Grandpa, now that he had retired from sharecropping, mostly kept dogs for his old landlord, Mr. Rodway, who owned the Ozark farm just so he could come down from St. Louis and go coon and bird hunting whenever he felt like it.

The coon dogs lived separate from the bird dogs in one big pieced together pen full of bare dirt and sassafrass saplings. They always heard (or smelled) me first. Grandpa said he could tell it was me because Old Nell had a certain bay she only used for me and not any other living thing, and Grandma said she knew I was coming because Grandpa

started chewing on his tongue.

Today Grandpa was cooking up a mess of feed for his eighteen dogs which meant they'd fallen into some leftovers—from killing chickens most likely. People from all over stopped by to see Grandma and Grandpa and all of Grandpa's friends brought fixings for the big iron pot out back. Whenever he got some fresh meat scraps he revved up the fire under the big pot and threw in everything else he'd been saving up.

The dogs were really quiet today I thought. Only Old Nell and Uncle Charlie made much of a ruckus at all. Trixie, the little feist with his tail curled over his back, whose self-importance was increased twentyfold by being the only dog allowed the run of the place, came nipping and yapping at my heels. I wasn't really all that fond of him. It didn't seem right.

Grandpa was stirring on the pot out by the pen. He waved to me but he didn't say anything.

When I walked around the corner of the





tar paper cabin I saw why right away. The dogs had gotten out again. My grandma's beautiful flowers that grew like magic around and up and over the tree stumps and rocks in soil that wouldn't grow good weeds were broken and thrown every which way in jumbles of blossoms and stalks. The dogs had been chasing something—Trixie most likely—right through my grandma's flowers!

"Grandma!" I cried. Her flowers and her quilts were her mainstays. People came from all over to see and trade for starts and Grandma was teaching me. Grandma had been sitting quilting in the swing like she always did this time of day. She got right up and held me. She smelled like chicken feathers and her big arms hung loose.

"Don't cry child. How many times do you think it's happened before? I've been waiting for you, I guess. Let's go get a bouquet for your grandma and you can help me tie up the phlox and the spider plants . . . A lot's not really broke, just knocked flat . . . Dogs and flowers don't mix."

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## Janet Inada

Janet Inada who attended the Iowa Writers Workshop, now teaches a combination fifth/sixth grade class at Little Butte Elementary School in Eagle Point, and lives in Ashland. These two writings are based on Janet's growing up years in the Missouri Ozarks.

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We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

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*Drawings by Don Thomas*

## The Ultimate Quartet

(cont'd from pg. 15)

what we do at all. I think in that sense we're very different from other quartets—because there is a vision of the way things could or might be or will be.

"What actually makes classical music is kind of being filtered through Kronos. Classical art is always a distillation of whatever's happening. And whatever's happening, due to the communications boom, has increased tremendously. What a person may hear in the course of a normal day is just incredible. An artist's job is to reflect that. That's what we're trying to do."

More than 50 composers have written over 125 scores which received their world premiere from Kronos.

"We play music that reaches people, music that is an important, dynamic pacesetter for the whole culture, not museum pieces. It's a matter of not being inhibited by the greatness of the past," Harrington says.

He believes that twentieth century music is more demanding of each member of the quartet than the music of the masters.

"There's a lot more responsibility on each member of the group to be able to just wail away on call in the music that we play than there was in past centuries. First violin was more dominating with Haydn than it is

with [Terry] Reilly, but in the quartets of Shostakovich, everybody has a solo at times."

And yet, although there has been this increase in opportunities for other members of the group to stand out, the overwhelming feeling one is left with from a concert by Kronos is their sense of ensemble. They project as one musical personality — even through scores as awesome as Bartok's Fourth.

One test of such cohesiveness and musical accuracy comes at the end of certain scores or movements, where the last "note" played is, in fact, silence. Harrington is well aware of this effect.

"It's that point where things stop and the ear is just craving something and it doesn't know what it is. It's not that no notes are being played . . . it's just that we're not hearing them. The whole piece has set that moment up. It's the ultimate cacophony."

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*The Kronos Quartet will perform this month at the Southern Oregon State College Music Recital Hall Jan. 10 & 11. They will be sponsored by the SOSOC Department of Music and KSOR.*





# ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 a.m. and noon.

- 1 thru 30 Leonardo Da Vinci, works from the world's largest private collection. The Henry Gallery, University of Washington. For more information call (206)628-0888.
- 3 thru 21 Recent abstract paintings by Marlene Bayer, a Portland abstract expressionist. Stevenson Union Gallery, SOSC, 1250 Siskiyou Blvd., Ashland. Mon-Thurs. 8 am-9 pm; Fri 8-5:30 pm (503)482-6461
- Thru 30 Ceramic Traditions. Umpqua Community College Art Gallery, Roseburg. Mon-Fri, 1-5 pm (503)440-4600
- 4 thru 22 Exhibit, Water Base Media, arrangement of Old Bergen Society. Grants Pass Museum of Art, Riverside Park in Grants Pass. (503)479-3290
- Thru 22 Curtis Otto and Loretta Robertson Retrospective. Grants Pass Museum of Art, Riverside Park in Grants Pass. (503)479-3290
- 6 Contemporary Lecture Series, "Egypt," by Everett Curry. Eden 1, noon. Southwestern Oregon Community College, Coos Bay. (503)888-2525

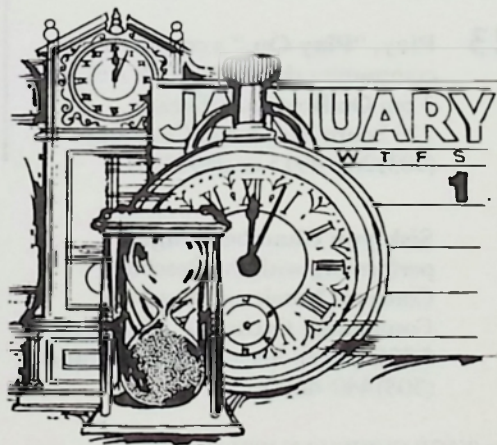
Thru 28 Exhibit, Photography Winners, 1982 Juried Photography Competition. Rogue Gallery, 40 S. Bartlett, Medford. Mon-Sat, 10 am-5 pm. (503)772-8118

- 6 Thru 7 Twelfth Night Concert. Faith Lutheran Church. 8 pm. Roseburg. (503)440-4600
- 7 Movie, "Knife in the Water." OIT Auditorium, Klamath Falls. 7:30 pm. (503)882-5090
- 8 Annual Meeting and Potluck, guest speaker Donovan Gray of the Oregon Arts Commission. Coos Art Museum, 515 Market Ave., Coos Bay. (503)267-3901

Thru 31 Exhibit, Photography Invitational Winners, 1982 Annual Juried Photography Show. Coos Art Museum, 515 Market Ave., Coos Bay. (503)267-3901

- 11 Thru 29 "Figuratively Speaking," an exhibition dealing with the figure as the subject by Gallery Artists. Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland. (503)488-2562

Thru 31 Exhibit, "Blue Star Artists," featuring work by various regular Gallery Contributors. Blue Star Gallery, 10 Guanajuato Way, Ashland. Tue-Sun, 11-6. (503)482-2008



- 13** Contemporary Lecture Series  
"A Portrait of Winter," by Dick  
Booth. Eden 1, noon. Southwestern  
Oregon Community College,  
Coos Bay. (503)888-2525

Community Concert. Membership  
only. 8 pm. Chanticleer Mills  
Auditorium, **Klamath Falls.**  
(503)882-5090

- 14** and 15; 21-23; 27-29 Comedy,  
"Play On," a comedy about  
community theatre by Rick Abbot.  
8 pm. On Broadway Theatre,  
226 South Broadway, **Coos Bay.**  
(503)267-4915 or 269-2501

- 19** Eugene Symphony Orchestra,  
Charles Rosen piano soloist. Jacoby  
Auditorium, Umpqua Community  
College, **Roseburg.** 8 pm.  
(503)440-4600

- 20** Contemporary Lecture Series,  
"Marine POSSLO," by Bob  
Terwilliger. Eden 1, noon.  
Southwestern Oregon Community  
College, **Coos Bay.** (503)888-2525

- 22** Thru 23 Siskiyou Chamber Singers  
performing with the Roseburg  
Concert Chorale and Roseburg  
Community Orchestra. 8 pm at  
Medford Senior High School,  
**Medford.** (503)440-4600

- 23** Play, "Play On," a comedy about  
community theatre by Rick Abbot.  
3 pm On Broadway Theatre,  
226 South Broadway, **Coos Bay.**  
(503)267-4915 or 269-2501

Siskiyou Chamber Singers  
performing with the Roseburg  
Concert Chorale and Roseburg  
Community Orchestra. 3 pm at the  
SOSC Music Recital Hall, **Ashland.**  
(503)440-4600

- 24** Thru 31 Annual SOSC Art Faculty  
Show. Reception January 27, 7-9 pm  
Stevenson Union Gallery, SOSC,  
**Ashland.** Mon-Thurs, 8 am-9 pm;  
Fri 8-5:30 pm. (503)482-6461

- 25** Thru 31 West African Arts and  
Crafts, collection of George and Jean  
Major. Grants Pass Museum of Art,  
Riverside Park in **Grants Pass.**  
(503)479-3290

- 27** Joanne Kong, pianist. FA 10 & 11,  
Noon. Umpqua Community College,  
**Roseburg.** (503)440-4600

Contemporary Lecture Series,  
"Chemist in New England," by  
Dr. Charles Hower. Eden 1, noon.  
Southwestern Oregon Community  
College, **Coos Bay.** (503)888-2525

Thru 29 Play, "Play On," a comedy  
about community theatre by  
Rick Abbott. 8 pm On Broadway  
Theatre, 226 South Broadway,  
**Coos Bay** (503)267-4915 or 269-2501

- 28** Movie, "Yojimbo." OIT Auditorium,  
**Klamath Falls.** 7:30 pm.  
(503)882-5090

- 29** Musical, "Oklahoma." Auditorium,  
Umpqua Community College,  
**Roseburg.** (503)440-4600



If you would like a notice placed in Arts  
Events or aired on KSOR's Calendar of  
the Arts, let us know. Deadline is first of  
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